

DESIGN GUIDELINES – NON-RESIDENTIAL

Chapter 1 – Introduction **Secretary of Interiors Standards for Rehabilitation**

In addition to adopting its own design guidelines, the Historic Preservation Commission has adopted the United States Secretary of the Interior's Standards for Rehabilitation for use in determining the appropriateness of proposed work in the historic district. These ten national standards for rehabilitation were first developed in 1976 by the National Park Service. The latest revised version follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. IF such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Chapter 2 – Changes to Buildings
Storefronts, pp. 20-22:

The storefront is the single most identifying characteristic of the historic commercial façade. Turn-of-the-century commercial buildings, the predominant building type in downtown Salisbury, commonly included storefronts with large display windows, transom bars or windows, and recessed entryways.

The combination of these features, while attractive, are also quite functional in that they create an area for the display of goods and allow light to enter into the store. Other architectural features found in these storefronts include bulkheads below the display windows, columns or pilasters to support the façade above the storefront, and awnings.

As the years went by, these storefronts were commonly altered or covered-up and, unfortunately, Salisbury was no stranger to this practice. However, here in Salisbury with active preservation efforts along with municipal façade grants and historic tax credits, this trend has been reversed.

Due to fact that many of these original façades were effectively destroyed, the guidelines for storefronts and upper façades have been written to encourage preservation and reconstruction whenever possible, but also addresses new designs and their compatibility with the historic district.

Storefront Guidelines:

Preservation:

1. Retain and preserve historic storefronts and storefront features such as entryways, display windows, doors, transoms, corner posts, etc.
2. Whenever possible, retain and preserve historic materials. Avoid the removal of historic materials or architectural features.
3. Whenever repairing or renovating, it is recommended that any non-historic storefront or façade treatments including metal cladding or other non-historic alteration be removed.

Reconstruction:

1. If replacement of a deteriorated storefront or storefront feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
2. When reconstructing a historic storefront, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
3. Whenever changes are required to meet building or accessibility codes, they should be done in a way that is the least intrusive to the façade and without destroying historic materials and features.

New Design:

1. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings.

Chapter 2 – Changes to Buildings Upper Facades, pp. 23-25:

The front elevation of turn-of-the-century commercial buildings is commonly made up of the storefront and the upper façade. In Salisbury, many of our historic downtown buildings were designed for, and still used as, commercial on the street level and office or residential on the upper levels. Therefore, the façade treatment is quite different between the first and upper floors.

While most buildings in downtown Salisbury are two and three-stories, there are examples that are much larger, such as the seven-story Plaza building. The upper façades of Salisbury's downtown buildings are constructed of brick with varying levels of detail including brick corbelling, quoins, arched windows, and window awnings. Some buildings use brick stringcourses or stonework to create accents in the overall design.

During the 1950s and 60s, there was an unfortunate trend where historic upper façades were covered in aluminum cladding or other non-historic treatments. Often this would include destroying key architectural features. Over the last several years here in Salisbury, much of this metal cladding has been removed, usually uncovering an attractive, historic façade that can be restored.

Upper Façade Guidelines:

Preservation:

1. Retain and preserve historic façades and façade details such as corbelled brick, stringcourses, cornices, windows, and stonework.
2. The covering of upper façades is not appropriate. Whenever possible, remove metal or other non-historic covering from upper façades.
3. It is not appropriate to remove or replace original upper façade windows with modern materials. The enclosing or bricking in of windows shall not be permitted.
4. When upper floor windows must be replaced, match the original in configuration and materials.

Reconstruction:

1. If replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
2. It is only appropriate to use alternate materials when all the original windows are missing or destroyed.
3. When reconstructing a historic façade or feature, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements. If no evidence of the design of the feature exists, a new design, compatible with the overall character of the building, should be used.

New Design:

1. If new construction of an upper façade is necessary, make sure that the design is compatible with the existing structures in the district including size & spacing of windows or other fenestrations, proportion, scale, and detailing.

Chapter 2 – Changes to Buildings Side & Rear Facades, pp. 26-28:

Side Façades

Many of Salisbury's downtown commercial buildings have side façades that can be seen from public streets, parking lots, sidewalks, and alleyways. As with the primary front façade, these side elevations are important character-defining elements of the downtown historic district. Usually, these façades exist on corner buildings fronting on two streets, but can also occur mid-block where the adjacent property is vacant or is an alleyway.

The side façade generally carries the same design elements and details as the main elevation including fenestrations, brickwork, etc. They are likely to serve a more private utility in providing access to upper-floor office and residential uses and not engage the consumer or the pedestrian like the typical storefront. Still, some of these buildings take advantage of the additional frontage and use the side façade as additional display area, advertising, or even providing additional access for the customer.

Rear Façades

The rear façade is also important to the historic character of the building and district. The rear elevation provides access for merchants, their workers, and in some cases, customers. It also continues the same general material treatments as front and side façades. More often than not, rear entrances on Salisbury's downtown commercial structures serve as a service entry and, as a result, are the location of any necessary mechanical equipment and garbage receptacles. This

translates into a less detailed design with a more private appearance than front and side façades that face public rights-of-way.

There are some instances in downtown where the rear façade serves as public or semi-public access. Usually, the design of these façades reflects this public utility resulting in an elevation with similar detailing to its primary façade that is more inviting to the consumer or general public.

Side and Rear Façade Guidelines

Preservation:

- 1. Retain and preserve historic façade details and materials on side and rear elevations.*
- 2. Historic painted advertisements represent an important historic element in downtown Salisbury. While not required, it is recommended that they be preserved whenever possible.*
- 3. Whenever a side or rear façade can be seen from the public right-of-way or parking area, it is encouraged that any unnecessary utility lines, mechanical equipment, pipes, etc. be removed. Whenever introducing new utility or service features such as mechanical units and garbage receptacles, screen them from public view with fences, low walls, or landscaping.*

Reconstruction:

1. If replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
2. When reconstructing a historic façade or feature, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
3. If there is historic evidence of a public entrance on a rear façade, rehabilitate the façade to provide for an attractive access from rear parking areas.
4. Downtown buildings with rear access should use small signs or awnings to provide for visual identification.

New Design:

1. If new construction of a side or rear façade is necessary, make sure that the design is compatible with the existing structures in the district including size & spacing of windows or other fenestrations, proportion, scale, and detailing.
2. Whenever possible, new designs for rear façades should provide access to the public from rear parking areas and alleyways.

Chapter 2 – Changes to Buildings
Architectural Details & Ornamentation, p. 29:

Architectural details in downtown Salisbury include everything from simple masonry treatments such as corbelled brick and stringcourses to very detailed ornamentation like cast iron, stone relief, and wooden & masonry cornices. Variations in material, fenestration, and paint color all contribute to the level of ornamentation on the individual structure.

Architectural Details & Ornamentation Guidelines

1. Retain and preserve any architectural features and details that are character-defining elements of downtown structures, such as cornices, columns, piers, brickwork, stringcourses, quoins, etc.
2. If replacement of an architectural element is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
3. It is not appropriate to remove or cover any original detail or ornamentation. If original features are currently covered, it is encouraged that these features be uncovered, exposed, and repaired.
4. If the entire architectural detail is missing, design the replacement feature based on historic documentation. If there is no documentation, but evidence that the element was originally on the building, any new design should be compatible with the historic character of the building and district.

Chapter 2 – Changes to Buildings
Windows & Doors, pp. 30-31:

Windows and doors by their proportion, shape, positioning, location, pattern, and size can contribute significantly to a building's historic character and are particularly indicative of stylistic periods. These openings in a building's exterior also provide opportunities for natural light, ventilation, and visual connections to the interior.

Windows and Doors Guidelines

1. Retain and preserve original windows and doors.
2. Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters, and hardware.
3. If replacement of a window or door element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.
4. It is not appropriate to replace windows or doors with stock items that do not fill the original openings or duplicate the unit in size, material, and design.
5. Protect and maintain existing windows and doors in appropriate ways:

6. Maintain caulking and glazing putty to prevent air or water infiltration around glass.
7. Weatherstrip windows and doors to prevent moisture and air infiltration.
8. Check sills and thresholds to ensure that water runs off and does not collect.
9. Maintain a sound paint film on all wooden windows and doors.
10. Monitor the condition of wooden windows and doors.
Note: Both the peeling of paint and the widening of joints may create the false appearance of deteriorated wood.
11. Repair original windows, doors, and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
12. Construct replacement shutters of wood, size them to window openings, and mount them so that they are operable. It is not appropriate to introduce window shutters where no evidence of earlier shutters exists.
13. The use of reflective or highly tinted glass is discouraged.
14. It is not appropriate to fill in existing window or door openings or to replace or cover them with plywood.
15. It is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features. Keep new windows and doors compatible with existing units in proportion, shape, positioning, location, size, materials, and details.
16. If a new window or door is required to meet building and safety codes, it should be done in a way that is the least intrusive to the façade and without destroying historic materials and features.
17. If exterior storm windows are desired, they should have little visual impact. Storm windows should be painted to match the building and the color of the window sash. Storm windows should match the existing in size and proportion. Install them so that existing windows and frames are not damaged or obscured.

Chapter 2 – Changes to Buildings

Masonry, pp. 31-33:

By far, the primary construction material in the downtown historic district is brick. Brick, stone, terra-cotta, concrete, stucco, and mortar are all typical masonry materials found on the exterior of historic buildings. The texture, the scale, the color, the bonding pattern, the joints, and the detail of masonry surfaces can all contribute significantly to the overall character of the historic building. Masonry features such as chimneys, arches, quoins, lintels, sills, cornices, and pediments further define a building's historic character.

Maintenance and Repair

Masonry surfaces are relatively long-lasting and require little maintenance. Moisture is the most common cause of deterioration in masonry. If water can enter the wall, the roof, or the foundation through loose masonry joints or cracks, it will

cause additional damage as it works its way through the structure. Typically, mortar joints slowly deteriorate over a period of years because of exposure to the elements. The deterioration allows moisture to penetrate brick walls or foundations. Consequently, the life of a brick or stone wall depends on proper maintenance of its mortar joints. The process of replacing deteriorated mortar joints with new mortar is called repointing. All loose and deteriorated mortar is carefully raked out of the joint by hand, and new mortar is inserted. To maintain the historic character and the structural integrity of the wall, the original mortar should be matched in composition, color, texture, and strength. The dimension and the profile of the original mortar joint should also be duplicated.

Heavy soiling or vegetation that allows moisture to remain on a masonry surface contributes to the deterioration of masonry elements. If cleaning is necessary, the gentlest method possible should be used. Periodic cleaning with simple techniques such as steam cleaning or low-pressure water washing with or without a mild detergent, complemented by scrubbing the surface with a natural bristle brush where needed, is generally all that is necessary. If these techniques are not successful, chemical masonry cleaners may be indicated. Chemical cleaners should always be tested on an inconspicuous area well in advance to determine if they cause any discoloration or damage to the masonry. High-pressure cleaning techniques such as sandblasting and waterblasting, because of their abrasive nature, permanently damage the surface of historic masonry and accelerate its deterioration. Consequently, such techniques are not appropriate in the historic district.

Masonry Guidelines

Preservation:

1. Retain and preserve original masonry walls, foundations, and roofs.
2. Retain and preserve all masonry construction features that are character-defining elements of historic buildings, including walls, foundations, roofing materials, corbels, chimneys, piers, arches, quoins, cornices, and lintels.
3. Retain and preserve historic masonry materials whenever possible. If replacement is necessary, use new masonry materials and mortar that match the historic materials in composition, size, shape, color, pattern, and texture. Consider substitute materials only if the original materials are not technically feasible.
4. It is not appropriate to apply paint or other coatings to unpainted masonry elements that were historically not coated.
5. It is not appropriate to apply nontraditional masonry coatings such as waterproofing and water repellents to masonry as a substitute for repointing or repair. Use such coatings only if masonry repairs have failed to eliminate water-penetration problems.
6. Paint previously painted masonry elements in colors that best reflect the color of the masonry material.

7. Removal of paint from masonry surfaces is encouraged when the brick is of high quality and was intended to be exposed. Undertake removal only with a chemical paint remover specifically formulated for masonry. Always test the remover on an inconspicuous area or a test panel first.
8. When removing paint from a masonry surface, use the gentlest means possible. High-pressure water cleaning (greater than 500 PSI) or other harsh methods can destroy the surface of historic brick and damage the mortar between bricks.

Maintenance:

Protect and maintain historic masonry in appropriate ways:

1. Monitor masonry for cracks and signs of moisture damage.
2. Ensure that water does not collect at the base of a masonry foundation or chimney.
3. Clean masonry only if necessary to remove heavy soiling or prevent deterioration.
4. Eliminate any vegetation that may cause structural damage or hinder ventilation and surface drainage of a masonry element.
5. Use the gentlest means possible to clean historic masonry. Cleaning with a low-pressure (500 pounds per square inch or less) water wash, using detergents and natural bristle brushes, is preferred over harsher methods.
6. Test any proposed cleaning method on an inconspicuous sample area first.
7. If cracks in mortar joints, crumbling mortar, loose bricks, damp walls, or damaged plaster indicate deterioration, repoint mortar joints of masonry surfaces in appropriate ways:
8. Carefully remove deteriorated mortar by hand-raking the joints. Using electric saws or hammers can damage the masonry.
9. Duplicate the strength, the composition, the texture, and the color of the original mortar. Replacing a softer mortar with one high in portland-cement content can cause serious damage to existing masonry.
10. Duplicate the width and the joint profile of the original mortar joints.
11. It is not appropriate to use high-pressure cleaning methods such as sandblasting and waterblasting on historic masonry surfaces. Such cleaning techniques permanently damage the masonry surface and accelerate deterioration by removing the outer edge and exposing the softer inner core of the brick.

Chapter 2 – Changes to Buildings

Wood, pp. 34-35:

Window sashes, doors, bulkheads below display windows, and cornices are the most common wooden design elements found in downtown. The functional and decorative detailing wood provides is an important part of the historic character of the building and district.

Maintenance and Repair

Wood is a traditional building material with good insulating qualities. It will last indefinitely if it is kept properly caulked and painted. Because wood expands with the introduction of moisture, caulks and flexible sealants are typically used to seal wood joints and prevent the entry of water beneath the wood surface. Paints and coatings on the wood surface protect it from deterioration due to ultraviolet light as well as moisture. The guidelines for paint provide additional information on the preparation and the maintenance of painted surfaces.

Stains or evidence of mildew indicates that a wood surface is remaining damp, inviting insect and fungal attacks as well as wet rot. Wooden elements should be sloped to shed water, and roof and gutter systems should provide additional protection to the surface. Chemical treatment of wooden members either during manufacture or following installation can enhance wood's ability to resist rot and insect infestation. Some chemical treatments result in an initial resistance to surface paint films, requiring a weathering period of a few months before painting. Chemical treatment is particularly advantageous if the wooden element is to remain unpainted or is in direct contact with the ground.

The repair of deteriorated wooden elements or details may require partial replacement of the original wood or the introduction of a wood consolidant to stabilize the deteriorated section and prevent further decay. Wood consolidants are particularly appropriate when they prevent the removal of decorative details and trim that cannot easily be replicated or when replacement of the deteriorated section of a larger element would be difficult to achieve in place.

Wood Guidelines

Preservation:

1. Retain and preserve all wooden features that are character-defining elements of a historic building, such as siding, shingles, brackets, cornices, balustrades, columns, pediments, and architraves.
2. Retain and preserve historic wooden fabric whenever possible. If replacement is necessary, use new wood that matches the original in dimension, shape, detail, and texture.
3. Repair original wooden elements and details by patching with wood or epoxy, splicing, consolidating, or otherwise reinforcing deteriorated sections.
4. If replacement of a wooden element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, and detail.
5. It is not appropriate to replace wooden siding, trim, or window sash with contemporary substitute materials such as vinyl or aluminum.

Maintenance:

1. Protect and maintain wood surfaces and elements in appropriate ways:
2. Inspect wood surfaces and features regularly for signs of damage from moisture, insects, fungi, or mildew.
3. Monitor the condition of wood surfaces and features. Note: Both the peeling of paint and the widening of wood joints may create the false appearance of deteriorated wood.
4. Keep wooden joinery adequately sealed to avoid water penetration.
5. Maintain a slope on horizontal wood surfaces, such as porch flooring or window sills, to ensure that water does not collect but runs off.
6. Maintain roofs, gutters, and downspouts to protect wood surfaces and features from water damage.
7. Prime all exposed wood surfaces before painting.
8. Maintain a sound paint film or other coating on wood to prevent damage from ultraviolet light and moisture.
9. It is not appropriate to clean wood surfaces with high-pressure methods, such as sandblasting and waterblasting.
10. It is not appropriate to overexpose wood surfaces to caustic chemical strippers that will raise the grain of the wood and roughen the surface texture.

Chapter 2 – Changes to Buildings Architectural Metals, pp. 35-37:

Cast iron, wrought iron, copper, tin, sheet metal, aluminum, steel, and bronze are all traditional architectural metals that contribute to the architectural character of historic buildings through their distinctive forms, finishes, and details.

A protective paint film is essential for metals that corrode, or rust, when exposed to air and moisture. Consequently, routine maintenance of painted metal surfaces includes prompt attention to any signs of deterioration of the paint film and subsequent corrosion. If the metal surface has begun to flake and rust, it must be thoroughly cleaned before repainting. Because the corrosion continues as long as the metal is exposed to air, immediate painting with a metal primer after cleaning is essential to prevent deterioration of the metal.

Cleaning techniques vary according to the specific metal. Chemical solutions are typically used on soft metals such as lead, tin, copper, zinc, andterneplate. Copper and bronze surfaces develop a protective greenish patina over time, and it is generally desirable to maintain that patina and the protection that it provides.

Wire brushing and handscraping are appropriate techniques for cleaning hard metals, such as steel and cast or wrought iron. A more abrasive technique, such as low-pressure dry-grit blasting, should be used only if gentler techniques are unsuccessful and if a test area reveals no damage to the metal surface.

If repair of a deteriorated metal element requires replacement of a metal section, it is important to match the original metal in kind to avoid corrosive galvanic reactions where the metals join.

Architectural Metal Guidelines

Preservation:

1. Retain and preserve original architectural metals, including cast iron, wrought iron, steel, pressed tin, copper, aluminum, and zinc, as well as their finishes and colors.
2. Retain and preserve architectural metal features that are character-defining elements of a historic building or site, including fences, gates, cornices, rails, roofs, gutters, downspouts, and hardware.
3. Retain and preserve historic metal fabric whenever possible. If replacement is necessary, use new metal that matches the original in composition, dimension, shape, detail, and texture. Consider substitute material only if the original material is not technically feasible.
4. If replacement of an architectural metal element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, and detail.
5. Repair original architectural metal elements and details by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.

Maintenance:

1. Protect and maintain historic architectural metals in appropriate ways:
2. Monitor metal for cracks and signs of deterioration or corrosion.
3. Clean metal when necessary to remove corrosion before repainting or coating.
4. Maintain a sound paint film or other coating on metals that corrode.
5. Use the gentlest means possible to clean historic architectural metals, including appropriate chemical solutions for soft metals and wire brushing or handscraping for hard metals.
6. It is not appropriate to clean soft metals, such as lead, tin, copper, zinc, and terneplate, using a high-pressure technique like sandblasting. If wire brushing and handscraping prove ineffective in cleaning hard metals, such as steel, cast iron, and wrought iron, use low-pressure dry-grit blasting if it will not damage the metal surface.

Chapter 2 – Changes to Buildings

Paint, pp. 38-40:

Masonry, the primary building material in downtown Salisbury, was historically not painted. Therefore, most of the brick or stone structures in downtown are unpainted and take on the natural color of the brick, granite or other masonry material of which it is constructed. There are instances, however, where a brick

wall has been painted - sometimes in order to provide a protective coating to deteriorated brick.

Although painting of unpainted masonry surfaces is not recommended, repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is recommended. Some painted brick structures have been restored to their original, natural brick finish.

Generally, the painted surfaces in Salisbury's downtown structures tend to be window trim, ornamentation, metal details, or any other architectural feature that provides a visual accent to the masonry façade. While this painting often serves a protective role to the underlying material, it also provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color

Paint Application and Maintenance

Proper preparation and application of paint films is critical in preserving most historic exterior wood and metal surfaces. Although copper, bronze, and stainless steel surfaces are intended for direct exposure to the elements, paint protects all other metal surfaces from corrosion due to exposure to air and water. Also, paint helps protect wood surfaces from the effects of weathering due to moisture and ultraviolet light. Consequently, maintaining a sound paint film on most metal and wood surfaces is essential to their long-term preservation.

Maintaining wood surfaces that were previously painted requires routine cleaning of the surface. Often the perceived need to repaint may be eliminated with the removal of the surface dirt film through conventional washing. However, repainting is called for if the paint film itself is deteriorated or damaged. Proper preparation includes removal of all loose or detached paint down to the first sound paint layer. It is unnecessary and undesirable to remove additional sound paint layers to expose bare wood, particularly if the wood will remain uncoated for any length of time. It is always best to remove loose paint layers with the gentlest methods possible. Handscraping and handsanding are often all that is needed. Destructive methods such as sandblasting or waterblasting and the use of propane or butane torches are never appropriate for historic wood surfaces because of the permanent damage that they will cause to the wood surface itself. Electric heat plates, hot air guns, and chemical paint strippers are appropriate only if gentler techniques have failed.

Before it is repainted, any exposed wood should always be primed with a compatible primer coating. If a surface is damp or soiled, the new paint film will not adhere correctly, and the wet surface may take up to two weeks to dry out completely. Once the surface is clean and dry, the application of a compatible paint coating will result in continued protection of the wood surface.

Painted metal surfaces require similar inspection and routine cleaning before repainting. However, for metals, it is critical that all corrosion be removed and a primer coat be applied immediately to protect the surface from additional corrosion. If cleaning loose paint and corrosion from hard metals such as cast iron, wrought iron, and steel by handscraping and wire brushing is unsuccessful, low-pressure grit blasting may be necessary. It is always best to test such techniques in an unobtrusive area first to determine if there will be any damage to the metal surface.

Paint Guidelines

1. It is not appropriate to paint unpainted brick and stone, or to paint copper and bronze.
2. If repainting of a previously painted masonry surface is necessary, use an appropriate masonry paint and choose a color that matches that of the original masonry as closely as possible.
3. Protect original building material that was painted by maintaining a sound paint film.

Maintain previously painted surfaces in appropriate ways:

4. Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice.
5. Use the gentlest techniques possible, such as handscraping and handsanding with wood or brick, and wire brushing and handsanding with metals, to remove loose paint layers down to a sound paint layer. Employ electric heat guns, heat plates, and chemical paint strippers only when gentler methods are not successful and more thorough removal is necessary, and use them with caution.
6. Follow proper surface preparation, applying compatible paint-coating systems, including priming all exposed wooden surfaces.
7. Apply new paint only to clean, dry surfaces to ensure that it will properly bond.
8. While specific colors are not addressed in these guidelines for downtown buildings, it is encouraged that selected paint colors be appropriate to the historic building and district.
9. Enhance the architectural character of a historic building through appropriate placement of exterior paint colors.
10. Spray-on vinyl coatings are not an appropriate substitute for paint.

Chapter 2 – Changes to Buildings Safety & Accessibility, p. 41:

A new use or a substantial rehabilitation of a historic building can result in requirements to meet contemporary standards for both life safety and accessibility to people with disabilities. The North Carolina State Building Code and the federal guidelines for adhering to the Americans with Disabilities Act of 1990 both provide some flexibility in compliance when dealing with historic buildings. Review of

proposed exterior alterations to meet life safety and accessibility standards is based on whether the alteration will compromise the architectural and historic character of the building and the site.

Introducing a large feature on the exterior of a historic building without destroying or diminishing significant architectural features is clearly a challenge. Likewise, adding an exterior fire stair or fire exit requires careful study of all alternatives. Regardless of the magnitude of an alteration to a historic building, temporary and reversible changes are preferred over permanent and irreversible ones.

Safety and Accessibility Guidelines

1. Review proposed new uses for existing historic buildings to determine if related building code and accessibility requirements are feasible without compromising the historic character of the building and the site.
2. Meet health and safety code and accessibility requirements in ways that do not diminish the historic character, features, materials, and details of the building.
3. Where possible, locate fire exits, stairs, landings, and decks on rear or inconspicuous side elevations where they will not be visible from the street.
4. It is not appropriate to introduce new fire doors if they would diminish the original design of the building or damage historic materials and features. Keep new fire doors as compatible as possible with existing doors in proportion, location, size, and detail.
5. When introducing reversible features to assist people with disabilities, take care that the original design of the porch or the entrance is not diminished and historic materials or features are not damaged.
6. If possible, comply with accessibility requirements through portable or temporary, rather than permanent, ramps.

Chapter 2 – Changes to Buildings Utilities & Energy Retrofit, pp. 42-43:

Many features of historic buildings are inherently energy efficient. For example, operable transoms, windows, awnings, and shutters provide opportunities for conserving energy. Capitalizing on energy-efficient historic features and sensitively retrofitting historic buildings can maximize their energy-conserving potential.

Often, the energy efficiency of older windows is compromised when the weatherstripping around the sash is not maintained and the glazing compound that seals the glass panes within the wooden sash deteriorates. Weatherstripping around doors must be maintained as well, to prevent air infiltration. Once existing windows have been repaired as needed, storm windows can be installed to provide a second barrier to the elements. Care must be taken not to damage or obscure the windows

and the doors in the process. Interior storm windows are encouraged as an alternative to exterior storm windows. However, exterior storm windows with a painted or baked-enamel finish in a color appropriate to the color of the building are acceptable. Stained or painted wooden storm doors with large glass panels are also acceptable.

Utility work on the public right-of-way or on private property may require a certificate of appropriateness. For example, the installation of a new mechanical box on the sidewalk in downtown would require a certificate.

When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened.

Large antennas, satellite dishes, and communication equipment are intrusive, but would be appropriate if installed in inconspicuous areas on the building or lot and screened from view – such as on a rooftop behind a parapet wall.

Utilities and Energy Retrofit Guidelines

1. Retain and preserve the inherent energy-conservation features of a historic building, such as operable windows, transoms, awnings, and shutters.
2. Improve thermal efficiency by installing weatherstripping, storm windows, caulk, and if they are historically appropriate, awnings and shutters.
3. It is not appropriate to replace transparent glass in windows and doors with tinted or mirrored glass.
4. It is not appropriate to replace multiple-paned doors or window sashes with thermal sashes using snap-in, false muntins, or muntins between the glass.
5. Generally, it is not appropriate to replace operable windows or transoms with fixed glass.
6. Install storm windows so that the existing windows and frames are not damaged or obscured. Select exterior storm windows that are coated with paint or a baked-enamel finish in a color appropriate to the color of the building. Storm windows should be of an appropriate size and proportion so that they match the existing window.
7. If awnings are historically appropriate, install them in door or window openings so that architectural features are not concealed or historic materials damaged. Select colors appropriate to the color of the building.
8. If wooden shutters are historically appropriate, install them sized to window openings and mounted so that they are operable.
9. Locate roof ventilators, hardware, antennas, and solar collectors inconspicuously on roofs where they will not be visible from the street.
10. Install mechanical equipment, including heating and air conditioning units, in areas and spaces requiring the least amount of alteration to the appearance and the materials of the building such as roofs. Screen the equipment from view.

11. Locate exposed exterior pipes, wires, meters, and fuel tanks on rear elevations or along an inconspicuous side of the building. Screen them from view.
12. Locate window air-conditioning units on rear or inconspicuous elevations whenever possible.
13. It is not appropriate to install large antennas and satellite dishes in the historic district. Small, digital satellite dishes should not be visible from a public street and should be screened from view.

Chapter 3 – New Construction & Additions New Construction, pp. 46-49:

The face of downtown Salisbury has constantly been in a state of change. While most of this change has been due to the alterations or restoration of historic structures, there have also been a number of new construction projects. Salisbury has been fortunate to see excellent examples of infill development such as Elizabeth Court in the 100 block of South Main and the Gateway Building in the 200 block of East Innes Street. Both of these buildings have contemporary designs that are entirely compatible within the historic fabric of downtown.

On the other hand, some new structures in downtown Salisbury have left a great deal to be desired in terms of compatibility with adjacent historic structures and the district in general.

There remain a number of potential infill sites in downtown. The development of these sites is encouraged if the design of the new structure and site is compatible with the surrounding buildings and the overall character of the historic district. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage, and accessory buildings is also important.

Guidelines for new construction are to ensure that the district's architectural and material vocabulary is respected. The height, the proportion, the roof shape, the materials, the texture, the scale, the details, and the color of the proposed building must be compatible with existing historic buildings in the district. However, compatible contemporary designs rather than historic duplications are encouraged.

Building Setbacks & Orientation on lot

Perhaps one of the most important considerations of a new design is that it continue the building line of the existing streetscape by using similar setbacks as adjacent structures. Most of downtown Salisbury is zoned with a zero-setback line. Therefore, structures can not only be built directly to the right-of-way, but also can abut adjacent structures. The accommodation of an automobile dependent society has resulted in downtown commercial development that is oriented to the car and

not the pedestrian. This type of development with buildings setback far from the road and paved parking areas in front of the structure is entirely incompatible in a historic downtown.

Building Setback & Orientation Guidelines:

1. Keep the setback of the proposed building consistent with the setback of adjacent district buildings or nearby district buildings fronting on the same street. Buildings should be built close to the property line to continue the overall building line of the streetscape.
2. Make the distance between the proposed building and adjacent buildings compatible with the spacing between existing district buildings. Most buildings in downtown share interior walls.
3. In downtown, buildings should be oriented toward the street with the main pedestrian access in the front.
4. If parking is to be included in the design of a new construction project, it should be located in the rear of the building or in an interior portion of the block. Access to parking can be from alleyways, side streets, or other parking areas. If possible, allow for pedestrian access from the parking areas at the rear of the building.
5. If parking abuts a street, it should be screened from view by landscaping and/ or a low brick wall.

Size and Scale

A new building in the downtown should respect the size and scale of existing historic structures. Most buildings in downtown Salisbury are three or four stories, but there are some that are smaller and only a few that are significantly larger – such as the Plaza building on the Square.

Most of downtown has a continuous block face with buildings of similar size and proportions relative to adjacent structures. However, there also exist buildings on the fringes of the district that are of a much larger scale but are separated from other structures by an appropriate distance which essentially minimizes the impact of the change in scale. This is usually the case with civic or religious buildings. For instance, the Old Post Office (currently the County administration building) is built to a much larger scale than other buildings in the block, but is separated from adjacent structures by an alleyway and a small park.

Size and Scale Guidelines

1. Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street. There is a variety of heights of downtown buildings, so flexibility in height is appropriate as long as the overall scale of the new building and adjacent buildings are compatible.

2. Buildings on the interior of a continuous blockface should be no more than one story taller than the adjacent structures. Buildings on corners can be larger in scale than adjacent structures.
3. A building's overall proportion (ratio of height to width) should be consistent with existing historic structures.
4. Variations in the scale of buildings may be appropriate only on larger lots on the fringes of the district. Buildings of different scale should be separated by an appropriate distance as to minimize the relative impact.
5. Buildings of larger scale should provide for various landscaping and pedestrian amenities. Pedestrian access should be provided in and through the site.

Materials, Design Elements, and Rhythm

Design elements of the building itself should also be a consideration in the appropriateness of new construction in the historic district. Materials, architectural features, and the scale and rhythm of façade elements should be similar to that of existing historic structures. Contemporary compatible designs are encouraged instead of historic copies or reproductions.

Materials, Design Elements, and Rhythm Guidelines

1. Use materials that are similar to those commonly found in the district such as brick, stone, and metal.
2. Contemporary substitute materials that closely imitate historic materials may be used on a limited basis, but should not make up the majority of the finish materials on a project. In order to qualify for use in new construction, substitute materials must have a demonstrated record of overall quality and durability. The physical properties of substitute materials must be similar to those of the historic materials they mimic. When considering substitute materials, the closer an element is to the viewer, the more closely the material and craftsmanship should match the original. The appropriateness of substitute materials shall be reviewed on an individual basis.
3. Architectural details such as windows, arches, and cornices should complement that of existing historic structures.
4. Aluminum cladding, vinyl and plastic siding and details are not appropriate.
5. The size and rhythm of a building's fenestration (doors and windows) should be compatible with existing structures in the district.
6. New windows and doors should be compatible in proportion, shape, position, location, pattern, and size with windows and doors of contributing structures in the district.
7. Contemporary construction that does not directly copy from historic buildings in the district but is compatible with them in height, proportion, roof shape, material, texture, scale, detail, and color, is strongly encouraged.

Chapter 3 – New Construction & Additions Additions, pp. 50-51:

The introduction of additions compatible with historic buildings in the district is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions should be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the color, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.

Additions Guidelines

1. Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
2. Construct additions so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
3. Limit the size and the scale of additions so that they do not visually overpower historic buildings.
4. Design additions so that they are differentiated from the historic building. It is not appropriate to duplicate the form, the material, the style, and the detail of the historic building so closely that the integrity of the original building is lost or compromised.
5. Design additions so that they are compatible with the historic building in mass, materials, color, and proportion and spacing of windows and doors. Either reference design motifs from the historic building, or introduce a contemporary design that is compatible with the historic building.
6. Contemporary substitute materials that closely imitate historic materials may be used on a limited basis, but should not make up the majority of the finish materials on a project. In order to qualify for use in new construction, substitute materials must have a demonstrated record of overall quality and durability. The physical properties of substitute materials must be similar to those of the historic materials they mimic. When considering substitute materials, the closer an element is to the viewer, the more closely the material and craftsmanship should match the original. Careful consideration

- should be given to the placement of substitute materials in relation to historic materials on the original structure to ensure that the transition is differentiated but not distracting or otherwise visually unattractive. Substitute materials should not result in unnecessary damage to adjacent historic materials during installation or over time. The appropriateness of substitute materials shall be reviewed on an individual basis.
7. Design additions so that they can be removed in the future without damaging the historic building.
 8. It is not appropriate to construct an addition that is taller than the original building.

Chapter 3 – New Construction & Additions
Rear Decks, Terraces & Rooftop Decks, pp. 52:

With large multifamily residential structures such as the Plaza and the Yadkin House along with upper-floor residential in commercial buildings, Salisbury has historically seen a healthy amount of downtown living. Also, with recent renovations of structures such as the Cheerwine building and various apartments above commercial, downtown residential population has continued to rise.

In an urban environment such as downtown Salisbury, especially with the amount of residential, property owners may wish to construct rear/rooftop decks and terraces. This type of residential amenity is certainly encouraged and is an important element to the success of the downtown community and livability. Decks and terraces are appropriate provided that they do not damage or alter any historic architectural features of the existing building.

Decks and Terraces Guidelines

1. Locate decks and terraces as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
2. Construct decks and terraces so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
3. Screen decks and terraces from public view with appropriate landscaping.
4. If a new deck is to be constructed, its design should be compatible in materials and detail with the main building.
5. When adding a rear deck to a historic structure, it should be designed so that it could be removed in the future without any loss to the historic fabric of the existing building.

Chapter 4 – Site Features & District Setting
Signage & Awnings, pp. 54-56:

Signs, as much as the buildings in which they serve, can contribute greatly to the overall sense of place of downtown Salisbury—positively or negatively. The purpose of design review of signs and awnings is to ensure that design, location, materials, and colors are consistent with the character and scale of the building and are in keeping with the historic nature of downtown while also promoting and accommodating retail and street activity.

Signs in the downtown come in many different forms. Wall, projecting, awnings, window, and sandwich board signs are the most common found in the district.

Sign design is addressed in these guidelines, but overall size, location, and sign type falls under Article IX of the Zoning Ordinance of the City of Salisbury.

Sign Guidelines

1. Retain and preserve signage that is original or is important in defining the overall historic character of a building.
2. Signs should be compatible with the architectural character of the building in size, scale, materials and style. If possible, base new sign designs on historic documentation such as old photographs.
3. Use traditional materials commonly found on turn-of-the century commercial buildings such as wood, metal, or stone or use modern materials that have the appearance of traditional.
4. Whether they are wall-mounted, freestanding, affixed to awnings, or placed on the sidewalk, signs should be placed in locations that do not obscure any historic architectural features of the building or obstruct any views or vistas of Salisbury’s historic downtown.
5. Wall signs should be flush-mounted on flat surfaces and done in such a way that does not destroy or conceal architectural features or details.
6. Wall-mounted signs on friezes, lintels, spandrels, and fascias over storefront windows should be of an appropriate size and fit within these surfaces.
7. Projecting signs:
 - a. Should be carefully designed to reflect the character of the building and be compatible with other adjacent signage.
 - b. Should have visually appealing elements such as shapes, painted or applied letters; two or three dimensional icons, etc. should be considered.
 - c. Mounting hardware should be an attractive and integral part of the sign design.
 - d. May be constructed of a variety of materials including wood, metal, appropriate plastics and composites.

8. Install freestanding signs appropriately, such as on well-landscaped ground bases or low standards.
9. Signs illuminated from within are generally not appropriate. Lighting for externally illuminated signs should be simple and unobtrusive and should not obscure the content of the sign or the building façade.
10. Sidewalk Signs:
 - a. Within the allowable size, height, and dimensions, creative shapes that reflect the type or theme of the business being advertised are encouraged (e.g., ice cream shop may display a sign in the shape of an ice cream cone.)
 - b. The sign lettering should have a finished look. Signs with chalk boards or dry erase boards may be permitted.
 - c. The signs should only be used to inform pedestrians about the business name, location, and type of goods available at the shop, sale items, or other similar factual and business-oriented messages.
 - d. The signs should not include statements expressing political, religious, sexually explicit, or personal opinions that are not a component of the economic activity offered by the shop.
11. Awning Guidelines
 - a. Awnings should be made of cloth or other woven fabric such as canvas. Metal awnings are generally not appropriate, but can be used in some instances if they are compatible with the historic character of the building. Vinyl or plastic awnings are not appropriate.
 - b. Base the design of new awnings on historic documentation of the building or examples from buildings of similar style and age. Awnings for new buildings should be of similar materials, size, and scale of that commonly found in the historic district.
 - c. Mount awnings in a manner that does not obscure or damage historic architectural features of the building. Awnings should be placed appropriately above the transom and projecting over individual window or door openings. They should fit within the window or door opening. A continuous awning is not appropriate.
 - d. Back-lit awnings or those with interior illumination are not appropriate in the historic districts.
 - e. Select awning colors that are appropriate to the design of the building.

Chapter 4 – Site Features & District Setting
Parking & Paving, pp. 57-58:

Parking areas serve a utility function more than anything else. They provide vehicular access to the consumer while also facilitating various service functions and commercial deliveries. With appropriate paving materials, landscaping and screening, a parking area can be designed to minimize its impact on the historic downtown and, with some creativity, be an attractive area for parking, pedestrian

and vehicular circulation, or even as a public gathering space for events and festivals.

The location of parking areas in downtown Salisbury is a product of the orientation of the main building on the lot. Most off-street parking areas are either to the rear of buildings fronting on a street or are within an interior area of the block. There are, unfortunately, instances in downtown Salisbury where a building may have a suburban orientation with the main structure set back far from the street with parking in the front. This is simply not appropriate in a historic downtown.

Downtown Salisbury has a variety of paving materials such as brick and concrete pavers, bomanite, concrete, and asphalt. Generally, parking areas are concrete while sidewalks, alleyways, and public spaces have brick or concrete pavers. There are other modern paving treatments such as stamped concrete that may be appropriate providing the design complements the downtown district.

Parking Guidelines

1. Whenever possible, retain and preserve the historic configuration and materials of paved areas such as alleys and sidewalks
2. Parking in downtown should be located to the rear of the building. In certain cases, it may be appropriate for parking to be located to the side and rear of the structure. Parking lots should not be located on a corner lot.
3. Appropriate materials that complement a historic district (such as brick pavers) are encouraged to be used in the design of a parking area. This would minimize the aesthetic impact of an expansive parking area while also facilitating more efficient pedestrian & vehicular circulation.
4. Whenever possible, use effective screening methods for parking areas such as landscaping, wrought-iron or wooden fences, and masonry walls that are compatible with the adjacent structures and district.
5. Gravel and unpaved parking areas or pedestrian walkways are not appropriate.
6. Parking structures should be compatible with the district in design, materials, and fenestration. Structures should incorporate street level retail or offices with upper floors used for parking.

Chapter 4 – Site Features & District Setting Landscaping & Streetscape, pp. 59-60:

Streetscape elements such as landscaping and street furniture can have a tremendous impact on an urban historic district. While they can be mostly functional, such as a shade tree or a sidewalk bench, they can also be an attractive, pedestrian-friendly element that helps define space and encourages commerce, dining, and interaction.

These elements should be considered in any design for new construction, parking areas, and sidewalk retail.

Landscaping & Streetscape Guidelines

Landscaping:

1. Retain and maintain specific landscape features that are character-defining elements of the historic district, including large trees, parks, hedges, foundation plantings, grassy lawns, and ground cover.
2. New landscaping areas should use planting materials compatible with the historic district and appropriate in the urban environment.
3. The removal of any tree larger than eighteen inches in diameter at four-and-a-half feet above the ground requires a certificate of appropriateness.
4. Remove a diseased, mature tree only on a written certification of its condition by an arborist, a landscape architect, a cooperative agent, or a city-designated agent. If it is necessary to remove a large tree or a hedge because of storm damage, replace it with a new tree or hedge of the same species or with a similar appearance.
5. Pruning techniques that promote the health and natural growth of the tree are encouraged. Unnatural pruning techniques such as topping, stubbing, dehorning or lopping are not appropriate. Tree pruning should follow accepted industry standards for arborists (ANSI 300A Standards).
6. If it is necessary to remove a large tree because of disease or storm damage, replace it with a new tree of the same species or with a similar appearance.
7. Appropriate landscaping should be used to screen parking lots, utilities, garbage receptacles, and other service areas.
8. Plantings should not obstruct the view of historic structures, façades, or architectural details.

Streetscape:

1. Sidewalk furniture including benches, trash receptacles, tree grates, etc. should be of a material and color that is compatible with a historic downtown. Brightly colored or contemporary street furniture is not appropriate.
2. Sidewalk retail and cafés are encouraged in downtown provided they use appropriate street furniture, do not significantly obstruct historic structures or architectural features, and do not create a hazard for the pedestrian.
3. Retain and preserve historic fences and walls. Modern fencing such as chain link is incompatible in the downtown historic district.
4. Landscape elements such as fences, gates, and walls are appropriate in downtown to screen parking lots or service areas. They should be compatible with the existing structure and be made of appropriate materials such as masonry, wrought iron, and wood.

Chapter 4 – Site Features & District Setting
Lighting, p. 61:

Lighting in downtown serves several purposes including security, facilitating vehicular and pedestrian traffic, illumination of signage and façades, and accentuating architectural details of buildings. Whenever designing lighting elements in downtown, it is important to consider the level of lighting as well as the scale and overall design of the lighting fixture.

Lighting Guidelines

1. Introduce exterior lighting that is compatible with the historic nature of the structure, the property, and district. Compatibility of exterior lighting and lighting fixtures is assessed in terms of design, material, use, size, scale, color, and brightness.
2. Whether lighting the street or parking areas, appropriate fixtures should be selected that are compatible with existing fixtures and the historic character of the district.
3. When mounting lighting fixtures on buildings, select those that are as unobtrusive as possible and whose installation will not damage or conceal any historic architectural features.
4. Rather than indiscriminately lighting areas, introduce subtle lighting qualities by carefully locating light sources.
5. Introduce lighting levels that provide adequate safety, yet do not detract from or overly emphasize the structure or the property.
6. Introduce directional lighting that does not spill light onto adjacent properties. Exterior lighting in parking lots should be directed into the parking area itself.

Chapter 4 – Site Features & District Setting
Art, pp. 62-63:

Installation of art in downtown and other locally designated historic districts creates focal points, destinations and vitality in or near landscaped areas, sidewalks, street medians, pocket plazas and similar public spaces. The Confederate Monument on West Innes Street and the mural on West Fisher Street are examples of existing art that have become downtown Salisbury landmarks. The second example illustrates how blank walls or surfaces can provide a suitable framework for installation of artwork. Design review of art installations in historic districts should be content-neutral while ensuring that the overall scale, durability of the piece and manner of installation are compatible with the historic character of the downtown.

Art Guidelines

Location:

1. Artwork should be appropriately-scaled for the intended space.
2. Landscaping, seating, interpretive signage and other improvements to enhance the setting and the viewing experience are encouraged.
3. In selecting locations for wall-mounted art, such as murals, mosaics or metal installations, avoid areas that are important to the overall design or architectural rhythm of the building.
4. Artwork should not conceal or result in the removal of character-defining details or features.

Materials:

1. Durable materials intended for exterior applications should be used.
2. Artwork should be cared for and refurbished as required by the nature of the material to maintain the appropriate appearance of the piece.
3. Select materials for pedestals, paving or walkways that are typical of those found in the district, except where they are integral to the art itself.

Installation:

1. Methods of stabilization or attachment should be fully reversible and not cause damage to historic materials.
2. Accessories to the artwork such as mounting hardware or lighting should be unobtrusive and screened from view as much as possible

Chapter 5 – Demolition or Relocation
Demolition, pp. 64-65:

Demolition of a structure in the historic district is an irreversible step and should be carefully deliberated. Once they are destroyed, historic resources can never be replaced. In considering demolition, the property owner and the Commission should give careful thought to the following questions:

- Could another site serve the purpose equally well?
- Could the existing building be adapted to meet the owner's needs?
- Could the property be sold to someone willing to use the existing building?
- Could the existing building be moved to another site?
-

In reviewing a request to demolish a building in the district, the Commission also considers whether the proposed demolition will adversely affect other historic buildings in the district or the overall character of the district. The Commission discourages demolition when no subsequent use has been proposed for the site. When considering demolition of a historic building, the property owner is encouraged to work closely with the Commission in reviewing all alternatives.

Denial of Authorization to Demolish

An application for a certificate of appropriateness authorizing the demolition or the destruction of a building, a site, or a structure determined by the State Historic Preservation Officer to have statewide significance as defined in the criteria of the National Register of Historic Places, may be denied except when—

- The Commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the denial, or
- The city has adopted a demolition ordinance under the minimum housing code.
-

Delay of Demolition

An application for a certificate of appropriateness authorizing the demolition or the destruction of a designated landmark, building, site, or structure in the historic district may be delayed for up to 365 days from the date of approval. If the Commission has voted to recommend designation of a property as a landmark or a historic district and final designation has not been made by the City Council, then demolition may also be delayed up to 365 days or until the City Council takes final action on the designation, whichever comes first. The intent of the delay is to provide sufficient time to exhaust all possibilities of saving the building. During the delay, the Commission should actively seek to negotiate with the owner or other interested parties to find a means of preserving the building or the site. The Commission should also make it widely known that a significant building is threatened with demolition and that alternatives are sought.

The Commission may waive all or part of the delay period if it finds that the structure is of little historic or architectural value. Also, the Commission may reduce the maximum period of delay when it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the delay.

Demolition Within the Downtown Historic District

No structure within the Downtown Local Historic District may be demolished without a permit issued by the Salisbury City Council as authorized by NCGS Session Law 2007-102. Action by the City Council will occur following any delay imposed and subsequent to the issuance of a Certificate of Appropriateness by the Historic Preservation Commission. In deciding whether or not to issue a permit for demolition, the City Council shall also take into consideration the following factors: location of the structure within the historic district, its state of repair, architectural significance, and the overall impact of the demolition of the structure on the historic district.

Demolition Guidelines

1. Work with the Historic Preservation Commission to seek alternatives to demolition.
2. If all alternatives have been exhausted, follow these guidelines for demolition:
3. Make a permanent record of a significant structure before demolition. The record shall consist of black-and-white photographs and other documents, such as drawings, that describe the architectural character and the special features of the building. The Commission determines on a case-by-case basis the precise documentation of a specific building that is required and the person who is responsible for producing that documentation. The documentation must be submitted for review by the Commission before the demolition. The record is retained by the City of Salisbury.
4. Work with the Commission to identify salvageable materials and potential buyers or recipients of salvaged materials. The removal of all salvageable building materials before demolition is encouraged, and may be required depending on the significance of the building.
5. Clear the structure quickly and thoroughly.
6. Submit a site plan illustrating proposed landscaping and any other site development to be completed after demolition.
7. Plant the site or appropriately maintain it until it is reused. If the site is to remain vacant for over one year, it should be improved to reflect an appearance consistent with other open areas in the district.